



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Whatever he says is cast in a strikingly novel mould, and echoes deep-felt devotion to an ever-fascinating subject; it is really refreshing to see how the old-time cumbersome treatise of more or less forbidding aspect has yielded its place to the enticing little manual that will say more in less words and shed light on many a point previously enshrouded in darkness and dust.

In the present case a brief discussion entitled *Introductory to the Study of Latin Poetry* is followed by a dozen short chapters in which the nature of rhythm and the rhythmical elements are thoroughly expounded. Though in his treatment of the subject-matter the author has been content with bringing forward as briefly as possible the results of recent labors in this field, he has not denied himself the privilege of giving very broad views on the didactic side of the argument. According to him (p. 2) "The Latin student, already grounded in simple prose and now approaching the poets, should hear Latin poetry read in large masses by a reader competent to give fair enunciation and expression; and then, while the sounds are still ringing in his ears, he should read for himself. The more he reads aloud the better. In the early stages of practice he can not be expected to understand at once all he hears, nor to know much about the structure of the verse. The main thing at this period is to form right habits, especially the habit of gathering the sense from the page in a normal way—not by rearranging the words, but by taking them into the mind through the genuine process of 'straight-ahead' reading. If he perseveres in hearing, reading aloud, and—we may add—writing, he will soon begin to take a Roman's attitude toward the literature; more and more he will read with ease and pleasure, and finally the poetry will reveal its true meaning and beauty".

The only verses dwelt upon by the author in this work are the hexameter and the pentameter. Why did Professor Richardson refuse to take up the lyrical meters? Did he propose merely to assist the struggling young reader of Ovid and Vergil? If so, his elaborate treatment of elision (pp. 33-37) and linking (41-44) may perhaps seem out of proportion to the aim he had in mind. No doubt, a second edition, in which the present treatment shall be supplemented by some advice on the reading of Catullus and Horace will be deemed of great value by future college students.

Of course, Professor Richardson cannot possibly expect complete acquiescence on the part of teachers in all the rules he lays down. When on p. 62 he instructs his readers to "utter words in such a way that a hearer may be left in no doubt as to the form and duration of each syllable" he cannot

fail to call forth a smile on the part of many a time-battered lover of Latin poetry. Is it possible to take up Horace's Satires and fluently read a whole page *with due vigor and zest*, while giving each syllable its exact quantitative importance? We doubt whether any one can perform such a feat at sight and we are inclined to bestow our sympathy on the unschooled Freshman who may be requested to attempt such a 'tour de force' by a 'naif', though well-meaning instructor. On the whole, we believe that less harping on the oral reproduction of syllabic quantities, to the advantage of the ictus, would greatly enhance the charms that Latin poetry may have for the rising generations.

EDUARDO SAN GIOVANNI

THE COLLEGE OF THE CITY OF NEW YORK

A Grammar of Greek Art. By Percy Gardner. New York: The Macmillan Co. (1905). Pp. xii+267. \$1.75.

As the title suggests, this book proves to be different from the average handbook on classical subjects. It does not give in a small compass an enormous array of facts, so appalling to the young student. Its system is purely eclectic in pursuance of its aim to set forth "the more important principles of history, of art, of psychology" as they are embodied in the Greek creations. It is stimulative and not exhaustive. It presents no new theories and no new suggestions, but, on the contrary, is inclined to be overconservative. For example, we read (p. 82) that Treu's arrangement of the west pediment of the Zeus temple at Olympia "scarcely admits of dispute", whereas Loeschke and Robinson hold to Treu's earlier arrangement, and now the scheme of Skovgaard has superseded Treu's in such books as Furtwängler's *Agina* and Lermann's *Griechische Plastik*.

Such conservatism on matters of dispute, however, is no blemish to a work like this, but its inaccuracies are peculiarly dangerous to the class of readers which it seeks. It is not the present purpose to dwell on this side of the work, and a couple of instances must suffice. Why should the Parthenon be said to be the "only Doric temple on which there is a frieze" (p. 87), when there are famous friezes from Phigaleia and Assos, and a piece still *in situ* on the Theseion? Or why should an author go out of his way to make a moralisation on chivalry based on a misinterpretation of Homer (p. 217)? The work furnishes many opportunities for disagreement and divergence of opinion, but disagreement in certain details does not lessen a hearty appreciation of its scheme and scope as a whole.

The book is divided into sixteen chapters, which deal with certain general aspects of Greek art, with architecture, dress and drapery, sculpture, painting, vase-painting and its relation to literature and history, and with Greek coins. The first chapter, on the general character of Greek art, emphasizes the idealism of the Greeks in contrast to the realism of modern peoples. The Greeks transformed and interpreted what they found in nature, not only from an individual's point of view but also according to the tradition of a school or city. For example, the acanthus or the lotus is taken from nature, but is applied in an ideal form to vases and architectural members. The chapter in general is valuable as giving the tendency of Greek art, but here, as occasionally elsewhere, there is a fondness for too sweeping statement. The author says (p. 10): "Sculpture which merely closely follows ordinary types of nature is so profoundly uninteresting that it has no valid reason for existing. A precise copy in bronze of an ordinary ass would be on the same level as a stuffed ass". One is constrained to recall Myron's cow, whose fame is sung by the epigrammatists, and the image of the drunken old woman of a later Myron rises up in the mind to refute this statement as well as that made on p. 26 that Greek sculpture is never vulgar.

Architecture is selected to stand at the beginning of the study of Greek art and in accordance with his aim the author gives the principles and structural ideas of architecture as they are worked out and embodied in concrete examples. The choice of the Parthenon for illustration is unquestionably wise but it must be remembered that the Parthenon represents the highest development of its type.

In order to explain the costumes that appear in works of art the next chapter deals in the briefest way with dress and drapery. There is space merely to describe the chief garments and the different styles.

All that has been said thus far in the book is in a way an introduction to art as represented in sculpture and painting to which the rest of the work, with the exception of the last chapter, is devoted. Here again the author's method is well illustrated. He discusses the principles that govern the production of sculpture and dwells on the point that much of the sculpture was bound by the limitations of the space for which it was destined, as in the case of the sculptural decoration of temples. An interesting chapter deals with the relation of sculpture to history, for which is cited as the best example the sculpture of the Parthenon, which gives an outline of the whole history of Athens.

The study of Greek painting necessarily is based

largely on vase-painting, but the author takes the sound position that there is no warrant for asserting that any particular vase-painting is a copy of a wall-painting. The most we can say is that there is evidence of the influence of Polygnotus or Micon or some other master.

The second great source mentioned of our knowledge of painting is found in the frescoes from Pompeii. It is difficult to understand why the portraits from the Fayum are not cited in this connection, and it is still more remarkable that reference should be made to them later (p. 151) as "superficial and vulgar works from Egyptian sarcophagi".

As in the case of sculpture here, too, are chapters on the relation of literature and painting, a kind of work that is particularly interesting and valuable to younger students. Scenes from the Iliad and the Odyssey, from lyric and dramatic poetry, are discussed and one subject, the judgment of Paris, is selected for detailed treatment in illustration of the development in the representation of a myth from early black-figured vases to Pompeian frescoes.

The last chapter, on coins in relation to history, shows clearly the eclectic character of the book. This chapter stands quite by itself. It seems in fact like an appendix, although the author claims that work on coins is the "best introduction to archaeology" and a "good preliminary study to work upon sculpture" (pp. 254, 256). The chapter would stand most naturally immediately after that on "Sculpture and History", which deals with similar topics, and before the treatise on painting which absorbs the rest of the book. The chapter itself is chiefly concerned with showing the importance of coins by the citation of several instances where statements of historians have been verified and amplified by careful study of these unerring documents.

The book is to be strongly recommended to the use of teachers as it clearly marks the path by which the subject of Greek art may be made most comprehensible to students.

T. L. SHEAR.

BARNARD COLLEGE

THE CLASSICS AND THE PUBLIC PRESS

In his paper on the teaching of Greek art (p. 10) Professor Wheeler notes as a hopeful feature of the outlook for classical studies in this country the fact that the public press lays much stress on new discoveries in the field of classical archaeology.

A good illustration of this attitude of the public press toward matters classical is afforded by the fact that many of the daily papers contained full accounts of the discovery of parts of Menander, to which reference was made in the editorial of number three (p. 17). The New York Times for Sun-